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ESIGN TO STIMULATE
TERRITORIAL EXPERIENCES
WITH ART

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ABSTRACT

Porto Alegre, capital city of the state of Rio Grande do Sul, promotes itself as cultural destination for the local community, as well as for visitors. Some of its most popular projects are *Porto Alegre em Cena*, *Porto Verão Alegre*, *Serenata Iluminada*, and the *Mercosul Biennial of Visual Arts*, which had its ninth edition in 2013. In this context, this study investigates how we can design stimuli that encourage citizens to establish connections with art in the city of Porto Alegre, building on the experience of the 9th Mercosul Biennial. We have made use of 20 in-depth exploratory interviews with individuals who had visited the Mercosul Biennial several times. We have discussed the findings based on their potential to foster territorial design projects able to ratify the city's potential to stimulate the connection between people and art, which can be developed by various institutions through planned interventions. Moreover, we have observed that the territory, as a design object, can provide not only a suitable place for people to dwell, but also facilitate social dynamics that happen in that territory. In this setting, the interaction between territory, art, and people encourages the strengthening of emotional bonds between the Mercosul Biennial and the city. As a metropolis permeated with art during the period of the Mercosul Biennial, Porto Alegre represents a unique noteworthy phenomenon. The conclusion suggests that in spite of the fact that some elements appear to be independent of the city, others, such as the use of the city's characteristic areas, are clearly circumscribed to local aspects.

KEYWORDS

Territorial design. Art in the city. Mercosul Biennial.

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EL DISEÑO PARA ESTÍMULO A EXPERIENCIAS TERRITORIALES CON EL ARTE

RESUMEN

Porto Alegre, capital de Rio Grande do Sul, se promueve como un destino cultural para la comunidad local y para los visitantes. Algunos de sus proyectos conocidos son *Porto Alegre em Cena*, *Porto Verão Alegre* y *Serenata Iluminada*, además de la Bienal de Artes Visuales del Mercosur, que tuvo su 9ª edición el año de 2013. En ese contexto, la investigación desarrollada visó comprender cómo proyectar estímulos que faciliten a creación de vínculos de los ciudadanos con el arte, en la ciudad de Porto Alegre, partiendo de la experiencia de la 9ª Bienal del Mercosur. Se realizó una investigación de naturaleza exploratoria, sobre la experiencia de personas que tienen recurrencia en visita a la Bienal, por medio de veinte entrevistas en profundidad. Los resultados fueron discutidos a partir de sus potencialidades para fomentar proyectos de diseño aplicado al territorio y ratificaron el potencial que el espacio de la ciudad tiene para estimular la conexión entre personas y arte, lo que puede ser trabajado por instituciones diversas, a partir de intervenciones planeadas. Además de eso, se observó que el territorio, como objeto proyectual de diseño, puede ofrecer no sólo un espacio adecuado para las personas, sino también facilitar la dinámica social que acontece en él. En ese escenario, el factor interacción que se establece entre el territorio, el arte y las personas facilita el desarrollo del vínculo emocional entre la Bienal y los habitantes de la ciudad. La ciudad, como metrópoli permeada por el arte en el periodo de la Bienal, es un fenómeno único, a ser observado. Las conclusiones apuntan que, aunque algunos elementos parecen ser independientes de la ciudad, otros, como el uso de sus espacios característicos, son circunscritos a aspectos marcadamente locales.

PALABRAS CLAVE

Diseño territorial. Arte en la ciudad. Bienal del Mercosur.

O DESIGN PARA ESTÍMULO A EXPERIÊNCIAS TERRITORIAIS COM A ARTE

RESUMO

Porto Alegre, capital do Rio Grande do Sul, promove-se como um destino cultural para a comunidade local e para os visitantes. Alguns projetos conhecidos são o *Porto Alegre em Cena*, *Porto Verão Alegre* e *Serenata Iluminada*, além da Bienal de Artes Visuais do Mercosul, que teve sua 9ª edição no ano de 2013. Nesse contexto, a pesquisa desenvolvida visou compreender como projetar estímulos que facilitem a criação de vínculos dos cidadãos com a arte, na cidade de Porto Alegre, partindo da experiência da 9ª Bienal do Mercosul. Foi realizada uma pesquisa de natureza exploratória, sobre a experiência de pessoas que têm recorrência na visita da Bienal, por meio de vinte entrevistas em profundidade. Os resultados foram discutidos a partir de suas potencialidades para fomentar projetos de design aplicado ao território, e ratificaram o potencial que o espaço da cidade tem para estimular a conexão entre pessoas e arte, o que pode ser trabalhado por instituições diversas, a partir de intervenções planejadas. Além disso, observou-se que o território, como objeto projetual no design, pode oferecer não apenas um espaço adequado para as pessoas, mas também facilitar a dinâmica social que nele acontece. Nesse cenário, o fator interação que se estabelece entre o território, a arte e as pessoas facilita o desenvolvimento do vínculo emocional entre a Bienal e os habitantes da cidade. Porto Alegre, como metrópole permeada pela arte no período da Bienal, é um fenômeno único, a ser observado. As conclusões apontam que, apesar de alguns elementos parecerem independentes da cidade, outros, como o uso de seus espaços característicos, são circunscritos a aspectos marcadamente locais.

PALAVRAS-CHAVE

Design territorial. Arte na cidade. Bienal do Mercosul.

I INTRODUCTION

Today, the organizational form of society is intrinsically related to a contemporary concept of city. This integrated and mutant structure, which absorbs people, services, urbanism, technologies, and interactions, allows for visualizing and understanding the main current cultural changes experienced in the world. Le Corbusier noted that a city is not simply a collection of streets, squares, and buildings organized around different functions. For him, a city is an idea. When interpreted by Reis (2010), the city is a permanent and open project; an idea of future permeated by pasts, constantly being updated in the city, through daily internal and external interferences, mainly due to human intervention.

In this context, the concept of creative cities is now being researched by Câmara¹, particularly due to growing demands placed onto cities. This concept resulted from the emergence of new technologies and a new type of economy based on creativity and innovation. The relationship between creativity and the promotion of urban development can be structured based on the need to introduce creative solutions as instruments for urban development. Therefore, there comes the need to attract creative competence, which means, creative human resources. Moreover, it becomes important to understand how the territory can foster lasting relationships with art.

Of course, beyond the cities' needs, the already discussed relationships between education, culture and art would in themselves justify the existence of such studies, as the one presented in this article. With the emergence of the discussion on creative cities, design and its applications to the territory may be regarded as a field of knowledge that would be responsible for designing spaces (including services and events) with the potential to stimulate bonds between the city's inhabitants and art, for example. The focus of the research presented in this paper is to discuss the potential that design discipline has in strengthening the bond between people and art.

In this sense, Porto Alegre, the capital city of the state of Rio Grande do Sul, has planned actions to promote the city as a creative and culturally attractive tourist destination for the local community as well as for visitors. Some of its successful cultural projects are *Porto Alegre em Cena*, *Porto Verão Alegre*, *Serenata Iluminada*, among others, and the *Mercosul Visual Arts Biennial*.

Having had its 9th edition in 2013, the Mercosul Biennial is a contemporary art exhibition which includes performances and events, shown in various locations throughout the city. It is organized in Porto Alegre by the Mercosul Visual Arts Biennial Foundation, a non-profit organization whose mission is to develop educational and cultural visual arts projects, fostering dialogue within the community (FUNDAÇÃO, 2014).

Data from the Foundation (FUNDAÇÃO, 2014) shows that 9th edition of the Biennial were held up to 2014; there were 570 days of exhibition open to the public, in 65 different locations; 5,014,707 visits; 1,229,460 visits scheduled by schools; 202,058 m² of exhibition area; several areas and buildings revitalized; 3,951 artworks and 16 monumental artworks; 185 sponsors and supporters; 1,425 artists; more than a thousand job positions per edition, besides seminars, lectures, workshops, courses, as well as work for 1,680 mediators.

We have chosen the case of the Mercosul Biennial Foundation in order to understand the following proposed research question: How can design enhance the bond between the inhabitants of a city and art? The research's overall goal was to understand in which ways design can stimulate, by means of design projects applied to the territory, bonds between the citizens of a city and the arts. Consequently, specific goals were to understand how people who have visited the Biennial recurrent times have developed bonds with art; as well as to understand how the territory can stimulate such binding. It is important to know that the term bond, in this research, relates only to recurrent visits to the Biennial, which does not imply a broader psychological discussion of the concept.

In order to understand, at a theoretical level, the reasons for the association between design and territory, this article includes a literature review on the topic, and then presents the research method, results, and discussion.

2 DESIGNING FOR THE TERRITORY

Since its origin, both etymological and historic, design arises from an ambiguity between the abstract aspect of design in itself, and its concrete aspect, that is to shape, to give form. It is in the junction of these two, giving form to intellectual concepts that design operates; it is therefore an activity that generates projects, shapes plans, sketches, and models. Design projects are the realization of an idea and a concept into products (or systems of products), which may be mass produced (CARDOSO, 2000; LÖBACH, 2001).

Design relates to both technical areas, such as architecture and engineering, for its affinity with the design of artifacts, and to the fine arts and craftsmanship, for its affinity with aesthetic issues. In fact, one can see design as the link between those two fields: the more quantifiable and technical field of engineering, and a more aesthetic and artistic field, allowing for the creation of a new form of culture (FLUSSER, 2007). It is undeniable that these are borderline activities and that, in practice, they can, sometimes, merge; however, the question of production in series, as the distinction between design and other related areas such as the already mentioned fine arts and craftsmanship, can be considered one of the characteristics of the activity, and even a historical milestone (BONSIEPE, 2011; CARDOSO, 2000; LÖBACH, 2001). If we approach design through the definition of the creation of projects through mechanical means and for mass production, the difference would not lie in the act of designing, in that it means to conceive an idea and concepts of work/product to be carried out, but in the execution itself. The designer would be limited to design an object to be manufactured, preferably through mechanical means.

Manufacturing using mechanical means, in addition to an increased production, brought the standardization of the final product (CARDOSO, 2000; LÖBACH, 2001). This transition between manual and mechanical production does not occur in a simple and linear fashion, but it passes through mobile types and the press, in Europe of the 15th century. The mechanization of the production, and the search for improving standardization

have made the work increasingly divided and distributed among people, for the production of a sole object.

It is due to this division that, in the 17th century, the word designer was first used. Nonetheless, it is only in early 19th century, with the Industrial Revolution and the creation of patterns for the textile industry that design has become a specific phase of the production process, with a specific worker dedicated to this industrial system of manufacturing. These designers had the task of controlling the design of the product, apart from the production itself, able to generate design projects in order to use their experience and skill in the production process, but without participating in the labor (CARDOSO, 2000).

Besides the fact that the very word *design* holds within itself the task of solving a problem, of meeting a need, already clarifying one of the functions of the activity, the variety of consistent terminology, nonetheless, can actually give rise to misunderstandings and ambiguities related to the field. These ambiguities are also justified by the multitude of different areas that design encompasses: product, graphic, fashion, interior (BONSIEPE, 2011; LÖBACH, 2001).

Therefore design cannot be explained by a closed concept or fixed etymological name or terminology, precisely because it is an activity that encompasses other areas, a match between thematic and methodological complexity. However, viewing it as a solver of physical and psychological needs of man in an intelligent way by means of projects is a start of an understanding. It is essential thus to also understand what are man's needs, and which design functions are needed to supply them (BONSIEPE, 2011; LÖBACH, 2001).

As mentioned in this journal by Ferrara (2011), it is however essential to differentiate between industrial design and design per se, since the first reflects the modernist ideology of the 19th century, as exponent of the consumer society in conjunction with the aspect of serial production. And the latter represents a challenge to the post-industrial society due to the need to rescue the social dimension of design, and the consequent reinvention of the exchange value.

What unites them both is to design a place that, contrary to the fragmentation of the functional space, is now continuous and broad, and in this way make any previous systemic correlation impossible; design thus abandons its serial aspect, which constituted the basis of industrialization and goes back to being as single as a handmade copy, indicating, no longer the function, but its projective quality. Design arises as a unity, more form than function, displaying an iconic quality against the index of an institutionalized function. And the iconic design explores the materiality that formalizes it, without, however, perpetuating its effect or formula (p. 76).

In this context, the role of design is crucial and permeates the construction of knowledge covered in this research. In this way, art shares culture with society, and design contributes offering its methods and tools, as well as solutions already developed and in use in the current society. Here, in this study, the land, the territory is approached as the design object.

The relationship between the designed space and its inhabitants is our object of research and project; it has already been explored in this journal with the investigation of ways to contribute to design projects of public spaces that could, at the same time, fit people's lives and the social dynamics in which they live (ex. SANDEVILLE, 2006). Thus, we understand that the object-territory can be projected by design; the "contemporary objects" are outlined beyond their technical aspects, based on their interactivity, once they have established an emotional bond with the users. Their environments, both psychological and symbolic, exceed functionality because they carry symbolism, either in themselves or in the interventions proposed by them (DANTAS, 2008).

In the relationship between art and urban space, many are the spontaneous or planned interventions which stand out to the eyes of a casual observer. Taking over the corner of a street, square, viaduct, in a peaceful, responsible and, preferably, artistic way, can be an open invitation to the entire community, to break out of the routine and turn the attention toward the beauty of a concrete landscape. In this context, the aforementioned concept of creative cities (CÂMARA, 2007) explains the emergence of an economy based on creativity and innovation.

The rise of creativity as a determining factor in the economy is what has been driving ongoing transformations underway (FLORIDA, 2011). For the researcher, creativity started to be valued, and systems have evolved to encourage and enjoy it, since new technologies, new industries, new features and other positive economic factors derive from it. In this way, the "Creative Age" is setting itself up: a time when creativity is becoming, in a general and continuous manner, the most estimated asset of the economy.

Today it is known that certain cities, in different scales, have the ability to attract and retain businesses as well as creative and innovative people. This potential is related to the emergence of the creative industry, one of the most representative phenomena of the transformation in the economic structure of regions and countries. According to Florida (2011), the information and knowledge society develops parallel to the appreciation of creativity, as a success and competitiveness factor. But if information is an abundant resource, true genius lies in the ability to value economically the ideas and knowledge: art, meaning, content, style, stories, concepts, design, fashion, trends, technology – pieces of meaning that people understand, identify, use, and value – are the products of creative industries.

Zukin (1982) transposes this trend of cities to a new urban dynamics in which culture generates and revitalizes the economy. In the design field, the evidences on the territory are projective ones, and, in this case they have not only visual purposes, but also functional ones, that is, to offer the users new experiences. Street furniture, services, communication and identity projects, among others, stand out. Designing for the territory means to qualify the public space. As pointed out previously, the 9th edition of the Mercosul Biennial is an example of an intervention performed in urban space and it was investigated in relation to its associations with its visitors according to the method described in the following section.

3 METHOD

The research method, of exploratory/qualitative nature, is justified by the objectives of the study, which aimed at understanding how certain people have developed bonds with art, and how the territory can encourage such bonding. In this direction, 20 in-depth interviews were developed; ten of them were conducted with professionals connected with art and/or design, and the ten remaining were conducted with people not related to this universe. All of them, as a criterion to take part in the study, should have participated in at least three editions of the Biennial. Since the goal was to understand the reasons for the bond between the inhabitants of Porto Alegre and art, it was essential to establish the criterion of recurrent visits.

Participants were evenly distributed between males and females, aged between 24 and 47 years. The most common occupations of the professionals not related to art and design were: university student, teacher, musician, and advertiser.

The data collection method was the in-depth interview. The interviews followed a semi-structured script and lasted from 45 minutes to one hour, with audio recording for later transcription and analysis. The material, after transcribed literally, was then analyzed according to Content Analysis technique. The analysis followed the topics explored in the script of the interviews: "What people who recurrently visit Biennials appreciate the most?", "What meanings do they observe in their visits?", and "Interactions with art: Who are the people who bond with the Biennial? What are their activities, interests and opinions, in relation to art and to the city?"

The results, after having been analyzed (Chapter 4, hereinafter), were discussed in its relations with the universe of design (Chapter 5), in order to answer the research general objective, which is to understand how design can encourage the bond between citizens and art in design projects applied to the territory.

4 RESULTS: WHO HAS DEVELOPED A BOND WITH THE MERCOSUL VISUAL ARTS BIENNIAL?

4.1 What do they appreciate the most?

When participants described what they appreciated the most in the Mercosul Visual Arts Biennial, they mentioned interaction, topic widely discussed by the interviewees, at different levels, as shown in the following speech: "*The interaction of all things! People, artworks, people with artworks, people with people and artworks with artworks*". One can understand the interaction aspect from four different perspectives: artist/theme, artwork/theme, space/artwork, and artwork/spectator.

The interaction artist/theme refers to the harmony between the artists and the theme of the Biennial. Participants noted they have perceived a connection between the artists and the event, through the production of artworks based on the same theme. Thereby, convergence has proved to be an element that influences the appreciation of contemporary art at the Biennial. Following the

same reasoning, the proposed connection between artworks/theme reinforced the characterization of reasons for the appreciation of the Biennial.

Extrapolating this relationship towards the territory, the interaction space/artwork has proven to be an element that helps outlining the taste for the Biennial. This facet of the “connection” can be exemplified in the following quote: “[It fascinates me] the relationship of the place with the works and how people move around there and live together with the artworks... how the artworks fit in that space.” This testimony confirms the importance of the spatial element for the event, as another element that potentially promotes and provokes the bond individual/art/Biennial.

Also in respect to territory, interventions and facilities were referred as elements that help outlining the taste for the Biennial, precisely because of the connection space/artwork. Other elements that reinforce the same criterion were the visual identity of the event which was spread through the city, and the use of characteristic places of the city of Porto Alegre, such as the harbor pier.

The artwork/spectator interaction refers specifically to artworks with which the person can interact. In line with the concept of Eco (1971) of *open work*, if it is the artist who confers a series of meanings to his work and to his displayed artwork, it is in the spectator that it finally winds up. It is only in touch with the human being that the universe of meanings and possibilities created by the artist makes sense, and it is this type of interaction that the interviewees refer to.

It is worth highlighting the paradigm shift, an element that enhances the participants' enjoyment of the Biennial. Regardless of the connections work/artist/theme/space, the potential that artworks have to “*make you think*” was widely appreciated as a contribution that art can bring to the life in the city.

4.2 Meanings of visiting the Biennial

In characterizing the meaning of the visits to the Biennial, interviewees related to their personal contexts, which can be exemplified in the following quote: “*Art is what gives meaning to my life, meaning in what it makes me think and question. Art is not meant to be presented on a silver tray, in the same way that life is not supposed to be so either*”. Among the meanings perceived by interviewees in their visitations, we can point out: learning, fun, culture, being near to art, stimulating creativity, the increase of cultural background, and the breaking of mental models.

In regard to learning, in the interviewees' opinion, visiting the Biennial means learning with the artworks, with the artists, and with the theme offered by the event. The event provides forms of acquisition of knowledge which are not accessible at other times. In addition to learning, part of the interviewees links the event, on one hand, to fun and entertainment and, on the other, to culture.

These three above-mentioned elements – learning, fun, culture – are related to proximity to Art. For some interviewees, the Biennial means a unique time when the population can come closer to art, and therefore, it gives the impression that “*art goes towards the people*”.

The Biennial is also a stimulus to creativity, a way of expanding people's cultural background, and at the same time, of breaking mental models. Encouraging creativity was mentioned as a great influence to the projects of the interviewees themselves, which occurs precisely through the expansion of cultural references. Such references stimulate thinking, through the breaking of mental models.

4.3 Interactions with art: Who is the people who have committed themselves to the Biennial?

First of all, those who were interviewed who showed a connection to the Biennial visiting it systematically did not express an engagement with art only in the period of the Biennial. To stimulate territorial experiences with art, therefore, starts from this understanding, since our interviewees reported having a close relationship with art courses and exhibitions, cinema, literature, music, theater and/or dance. It is noteworthy, however, that this reality was evidenced only in the interviews with people with some professional connection with the universe of Art. Among the other group of interviewees, it was possible to observe a more sporadic relationship with Art outside the Biennials. Generally speaking, the major interest of the interviewees was in the fine arts, the applied arts, culture, gastronomy, politics, history and education (formal studies, such as those carried out in academic environments).

When asked about "Art, what for?" a great diversity of perspectives have been expressed. Art was referred as a way to stimulate thought; as source of references for the profession (answer of interviewees who had some kind of bond with art); as a stimulus to abstraction; a form of expression; a mean of entertainment; as a facilitator to "*open up new perspectives*" (to "*break down barriers*" and "*break free from limiting thoughts*"); source of knowledge; hedonistic source of pleasure (pleasure, enjoyment and appreciation of the beauty of art); a stimulus to question reality; a stimulus to changes; feelings and emotions evoking; and a stimulus to creativity.

When asked about the importance of art to the city, interviewees ratified a number of points previously discussed. Art and events related to it were mentioned as possibilities to attract tourism to the city. This attractiveness, both for tourists and citizens, could be understood, according to the perception of the interviewees, due to the fact that art enhances the beautification of the metropolis, through its participation in people's daily lives, interventions in the city, and consequent creation of opportunities for people to get in touch with artistic manifestations which cannot be found in other contexts.

From a broader perspective, art has been cited as source of "*life for the city*", breaking its stagnation and routine. In addition, interviewees believe that there is a kind of "*map of the arts*": "*there is a world map of cities connected to, for example, contemporary art. Ours is part of it, thank God!*" According to the interviewees, highlighting this feature is a way to create a hallmark of the city.

Finally, the reasons perceived by the interviewees for their taste for art were discussed. For this category, eight main points were listed: (a) a taste for innovation, an appreciation for uncommon and out-of-the-box proposals,

characteristic of contemporary art; (b) a taste for creativity linked to inspirations and references arising from and proposed by art; (c) the inexplicable nature of art which makes possible to “*explain the unexplainable*”; (d) its playful aspect which can be seen in its poetics; (e) to be able to take the stance of the observer regarding the disruptive nature of art; (f) to take the stance of the “*curious*”, regarding the scope, types and concepts of art; (g) the methodical aspect of the techniques, often to the perfection, that art possesses; (h) a willingness to undergo different experiences brought about by the multimedia feature of the arts. It was possible, through empirical research to understand some of the reasons why some people have bonded with the Biennial. From the synthesis of results exposed on table 1 below, follows a discussion on potential ways to stimulate such bond, - =in next section, having the city as the starting point.

Topic	Response category	Detailing
What do they appreciate the most?	a) Interaction artist / theme	The tuning of the artists with one unique theme (convergence).
	b) Interaction art / theme	
	c) Interaction space / art	Connection with the space; Interventions and installations; Visual identity of the event in the city; Use of characteristic places of the city.
	d) Interaction work / viewer	Any art form that enable interaction between people and the artworks.
	e) Paradigm shift	Have the potential to "make you think".
Meanings of the visitations to the Biennial	f) Learning	Learn something not accessible at other times from the artworks;
	g) Fun	Learning provides fun and culture.
	h) Culture	
	i) Proximity to Art	Art goes where people are.
	j) Stimulating creativity	Provides inputs for interviewees' projects;
Interactions with art	k) Cultural baggage	The broadening of references;
	l) The breaking of mental models	<i>Insights</i> from new issues.
	m) Involvement with art outside the Biennial	Courses and art exhibitions, cinema, literature, music, theatre and/or dance; Interests: fine arts, applied arts, culture, gastronomy, politics/history and education.
	n) Art, what for?	Stimulate thinking; Source of references for the profession; Stimulus to abstraction; Form of expression; Source of amusement; For "opening new perspectives"; Source of knowledge; Source of hedonistic pleasure; Stimulus to question reality; Stimulus to changes; Evoking feelings and emotions; Stimulator of creativity.
	o) Art for the city	Attracts tourists; Puts the city in the “map of contemporary art”; Embellishes the metropolis.
	p) Diversity of reasons for the taste for art	Taste for innovation (differentiated proposals); Creativity linked to inspirations and references; Unexplained art character (to explain the unexplainable); Playful aspect used in the poetics of art; The observer attitude regarding the disruptive nature of art; The "curious" attitude; Methodical perfectionist aspect of the techniques of art; Willingness to undergo different experiences brought about by the multimedia feature of the arts.

Table 1: Summary of Results
Source: Prepared by the authors.

5 DISCUSSION: DESIGNING THE INTERACTION BETWEEN THE TERRITORY, ART AND PEOPLE

The territory, as object of design, can contribute to people's lives, providing appropriate spaces for their lives and for the established social dynamics (SANDEVILLE, 2006). In this context, the interactivity territory-inhabitant facilitates the establishment of emotional ties between the parties (DANTAS, 2008); and this is why projects aimed at stimulating such connections must be based on the understanding of people's experience.

As one can see in the synthesis of the results, on table 1, while several elements seem relatively independent from the context (e.g. "Learning provides fun and culture"), and could be observed in any territorial space, others are markedly influenced by aspects of culture and local geography, such as the "use of characteristic places of the city". In this context, Porto Alegre and its connection with its inhabitants can be understood as a single universe. The results described here, therefore, only make sense in order to understand the reality of Porto Alegre, since the connecting elements art/city/inhabitants appear to be closely circumscribed to the local culture.

Art in the city, as a unique phenomenon to be observed, making sense only in the local culture, is not a privilege of Porto Alegre. Wynwood, for example, a neighborhood of Miami, was revived through street art and graffiti. Five blocks and a parking lot gave space for 50 galleries, four museums, and others, reflecting the local culture and interests (EVENTO, 2014).

Considering the imperative of interactivity (DANTAS, 2008) to establish emotional bonds between people and art, and how it is brought about by the Biennial, it is interesting to note the results expressed in what the interviewees most appreciate (letters "a" to "d" on table 1), since all the interviewees refer to forms of interaction: theme-artists-work-space-public. Thus, it would be important that the exhibits define themes that value the territory of Porto Alegre, allowing for urban interventions that strengthen such forms of interaction, including exhibitions with themes covering local issues in locations related to them, such as at the Gasometer Factory Cultural Center.

It is worth noting that design, which has also been reflecting upon the user's experience of the territory (ZUNKIN, 1982), has (items "a" to "d") a vast field to create design experiences that could be developed together with the artists. An example that it is worth mentioning is the project "*Porto – Yes, it is – Alegre*", in which both foreign and Brazilian graffiti artists painted the walls of Conceição tunnel, located in a greyish area of downtown Porto Alegre.

It is interesting to highlight that the interaction artwork/space can occur, therefore, throughout the city, or even on itinerary exhibitions. In this way, it can leave legacies to the urban space (letters "c" and "i") that generate contact between people and art, in a temporal longitudinal perspective longer than the Biennial itself, context in which urban art could be cited. An example to be cited as a smart occupation of urban spaces is the initiative of the city of Amsterdam with its projects to stimulate the sharing of books, newspapers and magazines, in squares and parks around the city.

The pursuit of creativity (letter "j") dates back to the emergence of creative

cities, in the perspective of the citizen, it should move towards transforming the city into an open-air laboratory. The breaking of paradigms, cited as attractive (letter “e”), follows the line of reasoning that brings up the need of “making people think”. Therefore design projects which follow the theme of interactivity tend to encourage people’s link with art, such as itinerant exhibition structures (as containers and buses), that bring art to a diversity of urban spaces, besides events in which artworks are discussed between the artists and the population.

It is observed, however, that simply “making people think” is not enough; from the analysis of the perceived meanings of a visit to the Biennial, there is a demand for learning, culture and proximity to art, on one hand (letters “f”, “g” and “i”), and, of fun and stimulus to creativity (letters “h” and “j”) on the other. The search for insights and expansion of references are basal for the creative character of a city (CÂMARA, 2007; FLORIDA, 2011), providing creative solutions for its development. Exploring the intellectual aspects

Figure 1: Project “Porto – Yes, it is – Alegre”. Source: Event (2014). Photo: João Laud/RBS TV.



Figure 2: Initiative of the City of Amsterdam for the Sharing of Books. Source: Dietzsch (2014).



associated with fun and creativity, therefore, would be a way of encouraging the bond between people and art. One can cite, as examples, projects of a collection for consultation on works and artists of the previous editions (already in place at the Mercosul Visual Arts Biennial Exhibition Foundation), publications that instigate creative, playful forms of interaction with art, during the period of the Biennial and beyond, among others.

The various modes of interaction between interviewees and art have also revealed some interesting project possibilities for the field of design. The possibility conferred by art of breaking down mental models (letter “l”), already points, obviously, to a relationship with design, a discipline closely related to innovation. Firstly, those who interact with arts in the city (the Biennial) do it not only during exhibition periods (letter “m”). Thus, in order for design to achieve its potential of solving men’s physical and mental needs (BONSIEPE, 2011; LÖBACH, 2001; FERRARA, 2011), facilitating their interaction with art, one would recommend design ways of extending people’s experience with art beyond the period of the Biennial.

For example, it is possible to think that a solution for design consists of designing services that confer the Biennial a longer longitudinal temporal character (already mentioned above in relation to urban art), articulating art, city and its inhabitants. This relationship could occur through courses, workshops and other events, through which partner companies, educational institutions, government and the media could play the role of articulators between art and society. Acting in such contexts represents the possibility of rescuing the social dimension of design pointed by Ferrara (2011). Such interventions, in addition to what has already been described, should be able to confer the instigator potential of art into people’s lives (“n”).

To the inhabitants of Porto Alegre, a distinctive aspect of the interaction with art is the beautification of the city (letter “o”). No matter how evident such result may seem for designers, it is interesting to highlight the many possibilities of intervention it brings, such as the use of images of artworks from the Biennial in street furniture, communication and visual identity, always indicating where the original was placed. In this way, the city takes on a new urban dynamics, as emphasized by Zukin (1982), since culture tends to encourage and boost various other aspects of the use of space.

Figure 3: Library Parking Garage.
Source: Crest (2014).



Although this study does not focus on discussing aspects of tourism in the city, and its relationship with art, yet “*art for the city*” (letter “o”) was referred as a stimulus to tourism. From the perspective of creating spaces of interest, it is worth noting the possibility of establishing points of interest for tourism, such as, for example, the Library Parking Garage of Kansas, which had its facade modified with images of giant books.

To conclude, the taste for art (letter “p”) was related to a diversity of reasons. Due to the exploratory nature of this research, it is not possible to say that the reasons cited by the interviewees are generalizable. On the contrary, they are related to the group of twenty interviewees only. Even if not considering the possibility of generalization, it is possible to observe, in the description of reasons, that aspects such as innovation, creativity, curiosity, disruption, playfulness, and the methodical and multimedia character of art can trigger the interest and taste for art, and that they should permeate the project proposals to be discussed here.

One can observe, at this point of the discussion, that all the results of the research on the experience of users with recurrent visitations to the Biennial might help in the design process. The territory can be designed so that people have desired and desirable experiences with art in the context of the city.

FINAL CONSIDERATIONS

At this point, it is worth returning to the relationship between design and territory in order to respond to the research problem proposed here. Despite the design discipline having been at first associated with the idea of industrial design and mass production (CAREY, 2000; LÖBACH, 2001), it is possible, in the contemporary scenario, to link it to unique “design objects”, such as the city itself, in order to rescue the aforementioned social dimension of it, and the exchange values of the designed artifacts (FERRARA, 2011).

Therefore we can consider that our goal, which was to understand how design can facilitate the development of bonds between citizens and art, in the city of Porto Alegre, based on the experience of the 9th Biennial of MERCOSUL, has been reached. The result was meaningful, not only for its applied dimension, discussed in section 5 of this article; it has been noticed that the city phenomenon, designable by design in several of its aspects, comes to what Ferrara (2011) describes as ‘iconic perspective’, once it deals with the materiality of the design project formalization without immortalizing its final product. The city therefore can be represented as a continuous and open design object, feasible of being transformed by human intervention (KINGS, 2010).

The insights arisen from the research reported in this paper confirm the potential of the territory in two senses: (a) as object of design for the design field; and (b) as interface to stimulate the relationship between inhabitants and art, primarily through interactivity.

We highlight the fact that while several research results with users can be designed or manipulated directly by the design discipline, many others require a “mediator”, which may as well be the object of the design project. For

example, learning and stimulus to creativity (letters “a” and “e”) cannot be directly designed. They require the design of something that has potential to awaken that. On the other hand, one can directly design art forms to get to where the people are (letter “d”). At his point, one can observe two distinct design focuses: on the one hand, concrete artifacts, and on the other, intangible experiences that may require the design of interfaces to facilitate them. At this point it becomes clear that, as for the latter, design has a more limited range. Experiences cannot be designed directly. Artifacts can. From the results of researches such as this one, we can affirm that in designing them (those results), if well understood, based on the experience of the users and on the city analysis, we can increase the occurrence of such experiences.

As limitations of the study, it is worth mentioning that we analyzed experiences from people who had already developed a bond with the Biennial. It is suggested that, in future studies, one seek to understand the reasons why people may not establish such kind of relationship. Undoubtedly, this understanding would help the design discipline to further plan for greater thought-provoking and stimulating ways for people to interact with art in the city.

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